MS 11320

Royal College of Music London

ÆOLIAN HALL, NEW BOND STREET, W.

The Society of Women Musicians

SECOND PUBLIC CONCERT

Monday Evening, 24th Feb., 1913

At 8-30.

Programme and Words of Songs Price 6d. - -

Society of Women Musicians.

RCM London

First President:
MADAME LIZA LEHMANN.

Vice-President:
MISS MARION SCOTT.

Hon. Secretary:
MISS KATHARINE EGGAR.

Hon. Treasurer:
MISS GERTRUDE EATON.

Council:

MISS MARIE BREMA.
MISS ETHEL BARNS.
MISS LAURA BUSH.
MISS A. BEATRIX DARNELL.
MRS. FRANK DAWES
MISS EMILY DAYMOND, *Mus. Doc.*
MISS KATHERINE EVERETT.
MISS ADELA HAMATON.
MISS LUCIE JOHNSTONE.
MADAME AGNES LARKCOM.
MISS FLORENCE MACNAUGHTON.
MISS MOUILLOT.
MISS MABEL SAUMAREZ SMITH.
MRS. EDWARD STANNARD.
MISS JULIA COOK-WATSON.

The Offices of the Society are at the Women's Institute, 92, Victoria Street, S.W.

THE SOCIETY OF WOMEN MUSICIANS was inaugurated on July 15th, 1911.

Its objects, briefly stated, are:—

To provide a centre where Women Musicians can meet to discuss and criticize musical matters.

To give members the benefits of co-operation.

To bring Composers and Executants into touch with each other, and

To promote such other objects as may be deemed desirable by the Council for the advancement and extension of the Society's interests generally.

Membership is open to Women Composers, Executants (including Performers, Teachers and Conductors), and Writers on Music, who must be proposed and seconded by Members of the Society of Women Musicians. The annual subscription, which for professional women is 15s. 6d., and for non-professional £1 6s. 0d., includes membership of the Women's Institute, and entitles members to all the privileges of the Institute, in the premises of which the Society's meetings are held.

Men Musicians are eligible for Associateship of the Society, and must be proposed and seconded by Members. The annual subscription for Associates is 5s., and does not include membership of the Women's Institute.

The number of Members to date is 172, and of Associates 18, making a total of 190, a figure which the Council considers a very satisfactory proof of the Society's vitality.

The Society gave its first Public Concert on January 25th, 1912, at the Queen's (Small) Hall, when the programme consisted entirely of works by Members.

Various Lectures and Addresses have been given: one by Madame LIZA LEHMANN entitled "A Plea for the Human Voice"; one on Pianoforte Technique and Teaching by Madame HAAS; one by Miss ETHEL HOME on "Music and the Psychology of the Individual"; one on Indian Music by MRS. MAUD MACCARTHY MANN; one on French Lyric Diction by Miss LAURA BUSH; one on the Music Copyright Bill by Mr. W. ELKIN; one on Polish Folk Songs by MRS. VOYNICH; one

by Miss ROSABEL WATSON on "The Brass Instruments of the Orchestra"; one by Mrs. BROADLEY GREENE, "Why Girls drop their Music"; one by Dr. R. R. TERRY on "The Place of Plain-Song in a Modern Musical Education"; and one by Madame LILY HENKEL on Chamber Music Playing.

Two private Evening Concerts have been given: one by kind invitation of Miss DOUGLAS, at 133, Queen's Gate; the other by kind invitation of Mr. and Mrs. SYDNEY SCOTT, at 92, Westbourne Terrace; at both of which works by Members and Associates were performed.

On July 5th and 6th, 1912, the Society held its first Composers' Conference, at which papers were read by the Vice-President, Miss MARION SCOTT, on "The Problem of Combining Violin and Piano in Composition"; by the Hon. Secretary, Miss KATHARINE EGGAR, on "The Piano as Friend and Foe in Composition"; by Miss SAUMAREZ SMITH (Member) on "Partwriting for Female Voices"; by Dr. R. VAUGHAN-WILLIAMS on "What should be the aims of our Younger Composers?"; and by Dr. R. R. TERRY on "The Modes and Gregorian Rhythm."

A Library of Books and Music has been started; and three String Quartets have been formed, and meet regularly for ensemble practice. It is hoped eventually to form an Orchestra in the Society.

The Choir meets weekly, on Mondays at 6-15 p.m., at the Women's Institute, under the conductorship of Miss EMILY DAYMOND, *Mus. Doc.*

The following is an alphabetical list of the Members and Associates whose compositions have been performed either at the Society's Private Meetings up to the present or at its first Public Concert:—

Ethel Barns.
Kathleen Bruckshaw.
Emily Belcher.
Louise Burns.
Julia Cook-Watson.
Frances Davidson.
Adelina de Lara.
Katharine Eggar.
Ella Faber.
Minna Gratton.
Adela Hamaton.
Cécile Hartog.
Elsie Horne.
Marie Horne.
Agnes Lambert.
Lucie Johnstone.
Liza Lehmann.
Marie Mely.
May Mukle
Muriel Overton.
Caroline Perceval.
Dorothy Pyke.
*Teresa del Riego.
Mabel Saumarez Smith.
*Marion Scott.
*Ethel Smyth.
*Maude Valerie White.

Thomas Dunhill.
Ivor Gurney.
*Morton Stephenson.

All Composers except those marked with an asterisk assisted in the performance of their own works.

The following is an alphabetical list of those Members and Associates who have performed at the Society's Private Meetings up to the present or at its first Public Concert:—

Miss Evelyn Aldridge.
,, Gwendoline Allport.
Mme. Alexia Bassian.
Miss Margaret Balfour.
,, Olive Bell.
,, Sidney Bostock.
,, Marie Brema.
,, Cicely Bailey.
,, Mary Congreve.
,, Agnes Christa.
,, Eleanor Davis.
Mrs. Halliday Douglas.
,, Richard Eggar.
Miss Katherine Everett.
,, Ella Faber.
,, Rose Feilmann.
,, Stella Fife.
,, Evangeline Florence.
,, Elvira Gambogi.
,, Gertrude Geere.
,, Goldney-Chitty.
Miss Helen Gough.
,, Jessie Grimson.
,, Maud Grundy.
,, Gladys Hislop.
,, Ethel Hamlin.
,, Maud Hardy.
,, Alice Hare.
,, Kathleen Harries.
Mrs. H. Hemsley.
Mme. Lily Henkel.
Miss Félicie Heyermanns.
,, Pattie Hoe.
,, Pattie Hornsby.
,, Evelyn Hunter.
,, E. C. Jones.
,, Eva Kelsey.
,, Kreuz.
Mme. Beatrice Langley.
Miss Florence Macnaughton.
,, Miss Jeanie Mair.
,, Maud Melliar.
Mme. Deszö Nemés.
Miss Francis Perkins.
Mrs. Stansfield Prior.
Miss Gladys O'Rourke.
,, Iris Rainbow.
Mrs. Ernest Rendall.
Miss Kathleen Robinson.
,, Eleanor Shaw.
Mme. Harriet Solly.
Miss Augusta Chetham [Strode.
Mrs. Ernest Thring.
Miss Rhoda Thomas.
,, Pattie Upton.
,, Villeneuve-Smith.

Mr. Edgar Archer.
,, Herbert Bedford.
,, Reginald Clarke.
,, Riddell Hunter.
,, Falkner Lee.
,, Sidney Shimmin.

Programme and Words of Songs.

PART SONGS—

a. "We strew these opiate flowers" ... *Coleridge-Taylor.*

b. The Shepherd's Sirena ... *C. V. Stanford.*

THE S.W.M. CHOIR.

1st Sopranos—Mrs. HEMSLEY, Misses BOYSON, D. HARRIS, HARVEY, MATHIESON, PIRIE, RAINBOW, SANDERS, SHAW, K. WARING, WILSON.

2nd Sopranos—Misses HARRIES, HILL, KELSEY, MANOOCH, MOON, SAUMAREZ SMITH, STRODE.

Altos — Misses BAILEY, R. CLARKE, DAVIES, HISLOP, GURNEY JONES, VILLENEUVE SMITH, SOAMES.

(The Choir is composed mainly of the Society's non-professional Members).

Conductor—MISS EMILY DAYMOND, *Mus. Doc.*

Accompanist — MISS ELSIE BRIGGS.

a. We strew these opiate flow'rs
On thy restless pillow;
They were stripp'd from Orient bow'rs,
By the Indian billow.

Be thy sleep
Calm and deep
Like theirs who fell, not ours who weep.

Sleep, sleep! Our song is laden
With the soul of slumber;
It was sung by a Samian maiden
Whose lover was of the number

Who now sleep
That calm sleep
Whence none may wake, where none shall sleep.

Shelley.

b. Neare to the silver Trent Sirena dwelleth,
She, to whom Nature lent all that excelleth,
By whom the Muses late and the neate Graces
Have for their greater state taken their places,
Twining an anademme wherewith to crown her
As it belonged to them most to renowne her.

Tagus and Pactolus are to thee debtor,
Nor for their golde to us are they the better,
Henceforth of all the rest be thou the river,
Which, as the daintyest, puts them down ever;
For when my precious one o'er thee doth travelle
She to perrle paragonne turneth thy gravelle.

Our mournfulle Philomelle, that rarest tuner,
Henceforth in April shall waken the sooner
And to her shall complayne from the thicke cover,
Redoubling every strayne over and over;
For when my love too long her chamber keepeth
As it had suffer'd wrong the morning weepeth.

M. Drayton (1563-1631).

QUINTET, Op. 39 ... ... *Glazounow.*

For Two Violins, Viola and Two Violoncellos.

1.—Allegro. 2.—Andante sostenuto. 3.—Scherzo.

(Omitting the Finale)

MISS JESSIE GRIMSON, MISS SIDNEY BOSTOCK,
MISS REBECCA CLARKE, MR. W. E. WHITEHOUSE,
AND MISS STELLA FIFE.

SONGS ... ... *Agnes Lambert.*

a. Philomel ... ... } from "Songs from
b. "The Whispering Waves were half asleep" } a Garden."

c. The Holiday Song ... ... (*M.S.*)

MISS EVANGELINE FLORENCE.

Accompanied by THE COMPOSER.

a. Sing to me, sing, and sing again,
My glad great-throated nightingale,
Sing as the good sun through the rain,
Sing as the home-wind in the sail.

Sing to me Life, and Toil, and Tune,
O bugle of dawn, O flute of rest;
Sing, and once more, as in the prime,
There shall be naught but seems the best.

And sing to me, sing at the last, of Love,
Sing that old magic of the may,
That makes the great world laugh and move
As lightly as our dream to-day.

W. E. Henley.

b. The whispering waves were half asleep,
The clouds had gone to play;
And o'er the woods and o'er the deep
The smile of Heaven lay.

It seemed as if the day were one
Sent from beyond the skies,
Which shed to earth above the sun
The light of Paradise.

And all was interfused beneath
With an Elysian air;
An atmosphere without a breath,
A silence sleeping there.

Shelley.

c. Oh! the joy of feeling it's holiday time,
Soon will I rest with a book and a rhyme,
Drowsily basking and wasting my time.
With a Heigh-ho! Where shall we go
In the holiday, holiday time?

It's never too early, it's never too late,
For the dove in the fir tree to sing to his mate,
For the lark to go soaring up into the sky
Or the wood-pigeons wings to go whistling by.

Out in the warmth and away from all care,
With the buzzing of bees in the fields everywhere,
There will we stay for a week and a day.
Come with me, come to the woods and away,
With a Heigh-ho! There will we go
In the holiday, holiday time.

. . . . . .

Oh! the joy of feeling it's holiday time.

Stewart Manley.
(*Copyright.*)

PIANOFORTE SOLOS—

a. Etude in A flat ... } ... *Chopin.*
b. Etude in F minor ... } ... Op. 25
c. Poissons d'or ... ... *C. Debussy.*
d. Impromptu (*A Mountain Brook*) ... *Cyril Scott.* Op. 41

MRS. NORMAN O'NEILL.

CHORUSES ... *a.* "Hodie Christus natus est" ... *Palestrina.*
b. "Adoramus te" ... *Orlando di Lasso.*
c. "Pleni sunt Coeli" ... *Palestrina.*

THE S.W.M. CHOIR.

a. Hodie Christus natus est. Alleluja!
Hodie Salvator apparuit. Alleluja!
Hodie in terra canunt Angeli,
Laetantur Archangeli. Noe.
Hodi exsultant justi dicentes:
Gloria in excelsis Deo, Noe.

b. Adoramus te Christe, et benedicimus tibi, quia per tuam sanctam crucem redemisti mundum: Domine miserere nobis.

c. Pleni sunt coeli et terra gloria tua.

From the Missa "Sacerdotes Domini.

PHANTASY TRIO in One Movement ... *Alice Verne-Bredt.*
For Piano, Violin and Violoncello

MDME. LILY HENKEL, MISS EVELYN HUNTER,
AND MISS MAY BARTLETT.

VOCAL DUET from *Le Roi d' Ys* ... ... *Ed. Lalo.*

"En silence pourquoi souffrir."

MISS FLORENCE MACNAUGHTON AND MISS GURNEY JONES.

Accompanied by MISS DAISY BUCKTROUT.

Rozenn. Margared, ô ma sœur,
Quand chaque front rayonne,
Le tien est pâle et dans tes yeux
Brille une sombre flamme, et cette main frissonne !

Margared. Rozenn ! Que dis tu donc !
Non ! mon cœur est joyeux !
Eh ! quoi ! partout sur ma route,
Se lève un peuple enchanté
Un prince que l'on redoute,
Par mes charmes est dompté.
J'ai la puissance royale !
J'ai le sceptre des aïeux !
Et tu dis que je suis pâle,
Tu vois la fièvre en mes yeux
Si mon regard s' illumine
C'est devant tant de splendeur,
Et mon front ne s' incline
Que sous le poids du bonheur !

Rozenn. Ah ! sous ce cri d'orgueil, un sanglot se devine !

En silence pourquoi souffrir?
Dans mon cœur épanche ta peine
Que la moitié m'en appartienne
Si je ne sais pas la guérir !

On voit sous la fraiche rosée
Se relever le lys tremblant !
Parfois une larme en coulant
Fait aussi notre âme apaisée !

Margared. Je n'ai pas à pleurer tout bas,
Et ta pitié—je ne la comprends pas !
En silence je veux souffrir,
Et ta douce parole est vaine !
Pourquoi conter une peine
Que tu ne saurais pas guérir.

Rozenn. O ma sœur ! pourquoi souffrir ?
O ma sœur ! dis-moi ta peine
Je saurai la guérir
Ecoute moi, Margared,
Entends ma voix, O ma sœur !

ROMANCES ... *a.* Minnelied
b. Die Braut
c. Der Bräutigam
... *Brahms.*

THE S.W.M. CHOIR.

a. Der Holdseligen sonder Wank
Sing' ich frohlichen Minnesang
Denn die Reine, die ich meine,
Winkt mir lieblichen Habedank.

Ach! bin inniglich minnewund,
Gar zu minniglich küsst ihr Mund,
Lacht so grüsslich, lockt so küsslich,
Das mir's bebt in des Herzens Grund.

Gleich der sonnigen Veilchenau,
Glänzt der wonnigen Augen Blau,
Frisch und ründchen blüht ihr Mündchen,
Gleich der knospenden Ros' im Thau.

Ihrer Wängelein lichtes Roth
Hat kein Engelein, so mir Gott!
Eia! säss ich unablässig
Bei der Preislichen bis zum Tod!

J. H. Voss.

b. Eine blaue Schürze hast du mir gegeben,
Mutter, schad um's Färben,
Mutter, schad um's Weben,
Morgen in der Frühe wird sie bleich erscheinen,
Will zu Nacht so lange Thränen auf sie weinen.

Und wenn meine Thränen es nicht schaffen können,
Wie sie immer strömen,
Wie sie immer brennen,
Wird mein Liebster kommen und mir Wasser bringen,
Wird sich Meereswasser aus den Locken ringen.

Denn er liegt da unten in des Meeres Grunde,
Und wenn ihm die Wogen,
Rauschen diese Kunde,
Dass ich hier soll freien und ihm treulos werden,
Aus der Tiefe steigt er auf zur bösen Erden.

Wilh. Muller.

c. Von allen Bergen nieder,
So fröhlich Grüssen schallt,
Das ist der Frühling wieder,
Der ruft zum grünen Wald.

Ein Liedchen ist erklungen,
Herauf zum stillen Schloss,
Dein Liebster hat 's gesungen.
Der hebt dich auf sein Ross.

Wir reiten so geschwinde,
Von allen Menschen weit,
Da rauscht die Luft so linde,
In Waldeseinsamkeit.

Wohin! im Mondenschimmer,
So bleich der Wald schon steht,
Leis' rauscht die Nacht, frag' nimmer,
Wo Lieb' zu Ende geht.

J. von Eichendorf.

GRAND PIANOFORTE BY BLÜTHNER.